

PUBLISHED MONTHLY

PRICE TWENTY CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXXII

NEW YORK, JUNE, 1937

NUMBER 6



THE BLINDNESS OF TOBIT
AN ETCHING BY REMBRANDT

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

JUNE, 1937
VOLUME XXXII, NUMBER 6

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THE METROPOLITAN MUSEUM OF ART

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.; Winifred E. Howe, Editor.

Sent to all Members of the Museum without charge; to others upon receipt of the subscription price, two dollars a year, single copies twenty cents. Copies are for sale and subscriptions are taken at the Information Desk. Mail orders should be addressed to the Secretary of the Museum.

Entered as Second Class Matter June 3, 1927, at the Post Office, New York, N. Y., under Act of August 24, 1912.

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A GIFT OF PRINTS

As a gift from Mrs. Ulysses S. Grant, 3d, Edward W. Root, and Elihu Root, Jr., the Museum has received a group of seventy-eight prints from the collection of the late Elihu Root. The main body of this welcome gift consists of French engraved portraits of the seventeenth and eighteenth centuries.

The seventeenth century was the great

age of royal authority in France. Through the policy of successive kings and their ministers the power of the Crown was gradually built up at the expense of the feudal nobility until Louis XIV was finally able to hinge the whole machinery of government on his personal decision. Admitting the nobility and the high ecclesiastics only to sinecures, he formed his state councils and chose his ministers from the *noblesse de robe*, the middle-class families which the almost hereditary profession of the law had formed into a kind of caste. The king felt safer with servants who owed their whole importance to his whim. As long as he chose they were all-powerful, since he not only acted entirely through them but received only such news and petitions as they cared to relay. Being all-powerful, they were courted by all who had careers to make. A candidate for professional life first passed a doctor's examination in philosophy, law, theology, or medicine by defending a list of propositions in public debate. This list was printed on a broadside, often a yard long, which it was tactful to dedicate to some political bigwig, who could be still further flattered if his expensively engraved portrait appeared at the head of it. This cost the candidate as much as a debutante's coming-out party. Nanteuil contracted to furnish an edition of 2,500 copies of a thesis broadside, headed by one of his engravings, for a price whose modern equivalent would be from \$10,000 to \$15,000. This fashion of decorating a thesis explains why the likenesses of government officials, often ministers of finance, abound in any collection of French seventeenth-century engraved portraits. The texts have almost always been cut away in order to save space in the scrap albums of old collections.

In the group of prints which has just been given to the Museum¹ there is Masson's handsome big portrait of Denis Marin, minister of finance to Louis XIV, which bears a candidate's engraved dedication. The collection also contains a fine impression of Morin's etching of Augustin de Thou, president of the parliament of Paris and grandfather of the famous bibliophile and

¹ A selection of these prints is being shown this month in the Room of Recent Accessions.

historian. Morin did a remarkable job in making a lifelike picture of a man who had been dead almost a century.

The Church as well as the State revolved in planetary obedience around the Roi Soleil, and the bishops who sanctified his authority got their share in the immortality

kept the chill of cathedral stone from striking at his sedentary blood.

The artists who worked to eternalize the king's majesty also had their portraits engraved. The present collection includes Vermeulen's engraving of Joseph Roettiers, who engraved dies for the king's mint and



FIG. 1. ADRIENNE LECOUVREUR
ENGRAVED BY PIERRE IMBERT DREVET AFTER COYPEL

of the engraved portrait. From Mr. Root's collection the Museum has received Masson's sensitive print of Louis Abelly, who pleased the king by writing against the hated Jansenists. There is also P. I. Drevet's portrait of Bossuet, who served royalty like a legion of angels by lavishing his oratory on the catafalques of princes, by likening Louis XIV to Solomon (in public life, of course), and by originating the definition "King, Christ, and Church are God in three names." Bossuet is shown as Rigaud painted him, smothered in the silk and ermine robes which

whose family produced over a dozen medalists. There is also Van Schuppen's portrait of the battle painter Adam Frans van der Meulen, who traveled with Louis XIV on his campaigns and indulged the king's passion for administrative detail by listening to meticulous instructions for painting the current skirmishes and sieges. Jules Hardouin Mansart, the king's architect, appears almost snuffed out under a periwig in Edelinck's elaborate engraving. Mansart designed almost all the buildings which today evoke the classic age of France—the chapel at

Versailles, the Galerie des glaces, the Grand Trianon, the place Vendôme, and the dome of the Invalides being a few of them. He launched innovations which were until yesterday the stock in trade of French architecture, such as double doors, the use of mirrors over mantelpieces, and wainscoting instead of tapestries. These things continue to flourish almost as vigorously as Louis XIV's system of state patronage of the arts, with its subsidized academies and schools, its salons, prizes, commissions, and scholarships in Rome.

The unanimity of taste imposed by the State's monopoly of the arts enabled artists to collaborate more closely than they have ever been able to since the *ancien régime* ended. But the authority of Louis XIV dominated the arts no more strictly than did the authority of classical antiquity and the Italian baroque. People agreed about taste because they all accepted certain kinds of work as standard. Imitation was then a catchword as current as originality is today. Since the ideal of imitation has dropped out of our present doctrine of art, it is enlightening to read Racine's intelligent defense: "Good imitation is constant invention. You must become your model, must better his inspirations and make them yours by reworking them. You must improve what you take, and not take what you cannot improve. . . . Imitation feeds and perfects your inborn gifts." Racine's statement illuminates not only his own relation to Euripides but also Molière's to Plautus and Terence, La Fontaine's to Aesop, and the relation of the great French engravers to the paintings they reproduced. By wisely modeling their technique on the work of the engravers whom Rubens specially trained to reproduce his paintings, they avoided the danger of letting details or mere dexterity distract from the total effect. Nanteuil said that "while an engraver works on one spot he must eye the whole." This striving for the spirit and not the letter makes the best of these seventeenth-century French reproductive engravings as free as the portraits which Nanteuil and others engraved from life. In the judgment of contemporaries the reproduction often surpassed the original.

The style which the French seventeenth

century evolved for the engraved portrait pleased so generally that it lasted well into the next age. Although P. I. Drevet did not engrave Adrienne Lecouvreur's portrait (fig. 1) until after her death, in 1730, the systematic interplay of the lines and the tablet inscribed with verses under the oval stone frame follow a formula then two generations old. The great actress's tear-glazed eyes, her tragic attitude with the urn of ashes, show how she looked in Corneille's *Mort de Pompée*, one of her triumphs. After fascinating Voltaire and his not easily fascinated age, she died at the height of her fame and beauty. Since the Church refused consecrated ground for burying the body of any stage player, even hers, two porters had to be got to lug the corpse into a cab and dump it into a hole in the rue de Bourgogne. The matter raised an outcry at the time and aggravated the anticlerical ill will, which burst forth during the Revolution.

The prints which have been presented to the Museum by the children of Elihu Root serve to strengthen the print collection in a wide variety of fields. The range of the gift may be suggested by mentioning a few of the non-French portraits. There is, for instance, Cornelis Visscher's brilliant engraving of Philip II, wearing a jaunty little Spanish top hat (fig. 2). His overripe lip and glum eye are as Titian always painted them. There is also a curious early English mezzotint, dated 1712, of Giovanni Cornaro in his doge's cap, by John Smith. With an unusual combination of techniques, the portrait proper is done in mezzotint and the rich ornamental border is engraved.

The gift also includes a photograph of Thomas Carlyle in profile by that vivid Victorian Julia Margaret Cameron, which now takes its place beside her portraits of Sir J. F. W. Herschel and Robert Browning in the Museum's small but fine collection of photographs. When, at the age of fifty, Mrs. Cameron was given a camera, she mastered the intricate and ticklish process of wet-plate photography and then dragooned her friends, among whom were Tennyson, Carlyle, and Darwin, into posing precisely as she commanded. During her long friendship with these famous men she was able to discover the pose and the lighting that dis-

closed their deepest characteristics. Her portraits are the most revealing records ever made of their faces. Her photograph of Carlyle shows him as he must have looked when alone and face to face with frustration, while Whistler's decorative painting presents a hero to his international public.

A. HYATT MAYOR.

fields which up to the present have been only meagerly represented in the Museum.

The Chinese objects are limited to two suits of armor; a few elements of armor, including half a dozen helmets; a lacquered shield; a series of composite bows and archers' rings; several ceremonial knives; and a group of swords, most of them deco-



FIG. 2. PHILIP II

ENGRAVED BY CORNELIS VISSCHER AFTER TITIAN

THE GEORGE C. STONE BEQUEST

CHINESE AND MALAYAN ARMS AND ARMOR

The third installment of the George C. Stone bequest¹ of oriental arms and armor will be exhibited in Gallery E 15 from June 6 through July 4. It comprises a select group of Chinese and Malayan arms and armor,

¹ See BULLETIN, vol. XXXI (1936), pp. 258 ff., and vol. XXXII (1937), pp. 54 ff.

rated with dragon and cloud motives (see fig. 1).

One of the suits is composite and dates from the second half of the seventeenth century. It is built of rectangular steel plates, each with a mirrorlike polish on both faces, attached by steel rivets to a blue satin base embroidered with dragons and clouds in gold, red, blue, and green. On some of the elements the heads of the rivets are damascened with silver leaf, and on others they are simply tinned. Each shoulder of the

suit consists of ten upper and five lower plates of iron chased with dragons and clouds and mercury-gilded. The helmet is of steel with gilded mounts set with ruby, malachite, turquoise, and pink coral—the last indicating that the helmet belonged to an official of the second class. At the sides

gilt-headed brass rivets which are purely ornamental, since there are no protective metal plates as in the armor described above. The silvered-brass helmet is surmounted by a tall crest holder, the crest including a pair of eagle feathers decorated with dragons painted in gold and applied in gilded metal, beads, and feathers.

The six separate helmets are all of similar workmanship. The helmet illustrated (fig. 2) has a steel bowl inlaid with dragons and



FIG. 1. CHINESE SWORD
WITH MOUNTINGS OF
CHASED SILVER

are eagle pinion feathers decorated with appliqué of dragons and Chinese characters made of kingfisher feathers. The upper characters mean "sun" and "moon," the lower "pursuance" and "heaven" and all may be read, "In pursuance of heaven's order to found a new dynasty."

The second suit is a nineteenth-century ceremonial uniform of a guard officer detailed for duty in the Imperial Palace. It is of brocade embroidered with dragons and clouds in gold and colors and studded with



FIG. 2. CHINESE HELMET WITH
STEEL BOWL INLAID WITH GOLD

chrysanthemums in gold. Another is of steel inlaid in gold, with gilded appliqué of dragon heads and the characters of a Buddhist prayer repeated around the center of the bowl.

The circular, concave shield is of wood, painted with fish, ships, and islands in colored lac, and dates from the seventeenth century. It is not often that one sees so fine a Chinese shield in a Western museum, or one in such splendid preservation.

The construction of the composite bow, particularly the exact fitting of the materials, requires skillful and painstaking workmanship. (A local bowyer, who has made many composite bows, tells me that it takes him a week to make one.) The com-

posite bow is built up of a thin strip or strips of inert wood, to which a layer of horn, a compressible substance, is glued on the belly and a layer of sinew, an elastic substance, is glued on the back. The bow is then covered with skin or bark and is frequently enriched with painted patterns. Only a small portion of a bow bends, and as Chinese bows are the largest of the composite type their excessive length of limb renders them deficient in resilience. In study-

its wood frame covered with carved, pierced, and gilded steel set with semiprecious stones (fig. 3). There is also an unusually fine "ghost" dagger of wood carved with dragons and lacquered a dark coppery red. Such daggers were used by the lamas to drive out evil spirits. A Tibetan dagger, with hilt of carved green jade and silver-mounted scabbard engraved and set with coral and turquoise, suggests Indian influence.

A representative collection of Malay



FIG. 3. POMMEL OF TIBETAN SADDLE

ing the structure of bows Mr. Stone had the grip and one limb of a composite bow cut to show the joined materials in correct proportion, and cross sections of this limb are here exhibited in their relative positions beside the intact limb. The hinge at the grip of this bow is an unusual feature.

The Mongolian loose, one of the principal methods of discharging the arrow, is generally associated with the use of the composite bow. In this loose the bow is drawn by catching the string and rolling it on a ring worn below the first joint of the thumb. A group of archers' rings, showing a variety of forms and materials and in some instances retaining their cases of ivory or embroidered fabrics, is exhibited in a small table vitrine.

Tibet is represented by a splendid saddle,

weapons is now exhibited in this Museum for the first time, but the richness of the Stone collection in this field compensates for the delay. The Malay material is comprised mainly of krisses and knives, though there are a few swords, a group of spears, two Moro cuirasses, and two shields. One of the cuirasses is composed of plates of brass, the other of plates of carabao horn—in each case joined with brass mail. The helmets accompanying such defenses were often of brass,² cast from Spanish models brought to the Philippines after Magellan's visit. Each of the shields exhibited is made from a single piece of wood and carved with surface decoration. One of them is similar in shape and proportions to the elongated shield in Pe-

² An example is in the Stone study collection.

rugino's Saint Michael in the National Gallery, London.

The kris, the most esteemed object of Malay art, is not merely a weapon but a symbol of rank and authority. It is worn in various ways regulated by etiquette and is an ornament which touches intimately the traditions, history, religion, and manners of



FIG. 4. KRIS STAND WITH
KRIS, MALAYAN (BALI)

the Malays, influences which have played an important part in its aesthetic development. In war three krisses were carried—one that the warrior considered particularly his own, one a family heirloom, and one that had been given him by his father-in-law on his marriage. In Java, if the bridegroom cannot be present at the wedding ceremony his kris may be sent as proxy.

The Malay is fond of gay trappings—silks in rich colors, purples, crimsons, magentas, and blues—and the kris, which was meant for the public eye, was decorated to harmonize. In former times it was worn as a regular part of dress by all classes, but today it is proof of aristocratic lineage, as

only nobles are permitted by Dutch law to carry the national weapon.

Two cases show examples with scabbards covered with one of the precious metals, finely embossed and chased (see fig. 5, left), and three cases are devoted to blades, both straight and wavy, of watered steel covered with patterns of meandering lines. Another case shows scabbards of wood painted in gay colors that harmonize with the beautiful batik sarongs worn by the Malays. A few specialized examples are included, for example the Sumatran rapierlike kris made primarily for fighting but also used for executing criminals. The point was inserted behind the collarbone and the blade thrust downwards into the heart. Another kris retains on its sheath the loop of silk cord by which it was attached to the belt.

The hilt was by no means the least important part of the kris, for it lent itself admirably to ornamentation, and beauty was almost as necessary as efficiency to the Malay. The krisses exhibited show unusually fine hilts executed in a great variety of materials—gold, silver, ivory, wood, horn, and crystal. Many are of ivory, skillfully drill-cut; others are carved with figures of Bonaspati (a Hindu-Malayan god), Garuda (the eagle, doorkeeper of the Hindu god Vishnu), Krishna (a Hindu deity), and rakshasas (demons). One of the most noteworthy hilts is a figure of Krishna finely carved of reddish wood with a pleasing luster (fig. 5, center). Another is of the type known in English as kingfisher—a highly specialized representation of Garuda with an exaggeratedly long beak (fig. 5, right). The ring between the hilt and blade of the kris is often an elaborate piece of jeweler's work, made of gold or silver and set with precious stones.

The kris blade was developed both metallurgically and artistically. The body, which also forms the edge, was of steel; and a laminated scroll, of alternately thick and thin bars of iron and meteoric iron (iron with nickel content), was welded upon either side of the layer of steel. A thin layer of steel was then welded on outside the "damask iron." The striated effect was the result of the opening of the loose welds in the laminated "damask iron" during the forg-

ing of the blade, which permitted steel to be driven between the laminae. The skill of the artist appeared when these layers of different metals produced various contrasts of color in the watering of the blade. The dimensions of the finished kris are considered to be of great importance, and the Malays measure the blade, sometimes by breadths of the right and left thumbs, re-

meteoric iron of which the blade was forged is considered sacred, coming as it did from above. There are many other superstitions connected with krisses.³ The earliest type, in which the hilt and blade were forged from a single piece of iron, conferred immunity from jungle dangers, since elephant and tiger would flee if such a kris were drawn. It would also rattle in its sheath to



FIG. 5. MALAY KRISSES, WITH EMBOSSED AND CHASED GOLD SHEATH, HILT REPRESENTING KRISHNA, AND HILT REPRESENTING GARUDA

peating a word at each alternation, in much the same way as boys augur their destiny (doctor, lawyer, etc.) by the number of buttons on their clothes.

The hilt, which often represents Garuda, and the blade, which often represents a serpent (see fig. 5, right), are related mythologically. The Garuda is the guardian angel of the Hindu Eden—he defends the approaches against the serpents (Nagas) regarded as the personification of sin. The serpent, however, is associated with the preserving as well as the destructive power; the destructive qualities contribute toward the annihilation of the enemy, while the preserving qualities favor the wearer. The

warn the owner of danger, and some krisses were supposed to kill at a distance, merely by being pointed at the victim.

When the Malay enters a house he finds a kris stand at the door just as the occidental finds a hatrack. No native may enter the house of a person of higher rank than himself without laying aside his kris. Three stands are included in the Stone collection, the choicest one representing a wayang dancer finely carved of brown wood (fig. 4). The expression of lively motion and the quality of the carving are noteworthy. In the dancer's right hand has been placed a

³ G. B. Gardner, *Keris and Other Malay Weapons* (Singapore, 1936).

Bali kris with a typical gold hilt and a beautifully mottled scabbard.

The appreciation by occidentals of the kris as a work of art dates back several centuries. Rembrandt appears to have admired the weapon, for he is holding one in a self-portrait which he etched in 1634,⁴ and another appears in his painting *The Triumph of Delilah* in the Städel'sches Kunstinstitut, Frankfurt on the Main. A kris is also represented in a painting by Jan Bruegel the Elder (1568-1625) in the museum at Schleissheim.

STEPHEN V. GRANCAY.

A CONCERT CHAMPÊTRE BY PATER

France during the early eighteenth century was graced with a particularly charming school of painters, who delighted in representing the gay and rather artificial life of the beau monde. A concert champêtre by Pater, typical of this period and thoroughly French, has recently been acquired by the Museum.¹ Watteau, who was the originator and principal exponent of this type of painting, the *fête galante*, or *fête champêtre*, and whose rare genius far outshines the elegant talents of his two principal disciples, Pater and Lancret, has already been represented in the Museum collection. But as Pater's canvases have appeared only through special loan exhibitions, our new acquisition is a most welcome addition to the Museum's fine but rather

limited group of French eighteenth-century paintings.

Jean Baptiste Joseph Pater was born on December 29, 1695, at Valenciennes, the same city which eleven years earlier had produced Watteau. He came of an industrious petit-bourgeois family and was from an early age exposed to the arts, for both his father, Antoine Joseph, and his brother, Jean François, were sculptors and his uncle Jacques was a painter. It is probable that Jean received his first training as a draughtsman from his father, although the rules of the Guild of Saint Luke did not officially permit a sculptor to instruct in the art of painting. In 1706, at the age of eleven, he was enrolled, not as an apprentice but as an amateur, with an almost unknown local painter, Jean Baptiste Guider (also spelled Guidé). The exact year of Pater's leaving Guider to study with Watteau is uncertain, but it was probably at the end of 1710 or early in 1711, when Watteau returned to Paris after a visit to Valenciennes. Pater was then sixteen, and his age would agree with the only evidence we have of this period, that of Edme François Gersaint, the picture dealer: "... son Père... l'envoya très-jeune à Paris, afin qu'il pût se livrer plus fructueusement à l'Art de la Peinture..."²

Pater and Watteau rubbed one another the wrong way, the master being, as his friend Gersaint says, "of a disposition too difficult and a character too impatient to lend himself... to the advancement of a pupil," and the pupil perhaps egotistical and undisciplined. Watteau, it also appears, was jealous of his precocious pupil, and this jealousy was probably the primary cause of their estrangement about 1713. Nevertheless, it was during this first sojourn with Watteau that Pater absorbed and profited by the training of the great master, who opened the eyes of the young man to subtleties of color and aroused in him an equal enthusiasm for *fêtes galantes*, which he had already made famous.

After leaving Watteau, Pater earned a precarious living by working for dealers. His fear of poverty and sickness in old age

¹ A copy is in the print collection of the Museum, known as Rembrandt with Raised Sabre.

² Acc. no. 37.27. Joseph Pulitzer Fund. Oil on canvas. H. 20½ in., w. 26¾ in. Shown this month in the Room of Recent Accessions.

It is probably from the collection of Comte Dubarry, dispersed at Paris, Nov. 21, 1774 (Sale Catalogue, pp. 34 f., lot 85); but, although the description tallies, the dimensions (h. 19 *pouces*, w. 24 *pouces*—equaling 20 ¾ in. by 25 ½ in.) do not exactly agree with ours. It was purchased at the sale by one Langlin for 1,712 francs, but its subsequent history, until it was catalogued as belonging to J. Pierpont Morgan, is unknown (T. H. Ward and W. Roberts, *Pictures in the Collection of J. Pierpont Morgan at Princes Gate and Dover House, London* [London, 1907]). F. Ingersoll-Smousse, *Pater* (Paris, 1928), p. 39, no. 24, p. 127, fig. 50.

² *Catalogue raisonné des diverses curiosités du cabinet de feu M. Quentin de Lorangère* (Paris, March 2, 1744), p. 193.



CONCERT CHAMPÊTRE BY JEAN BAPTISTE JOSEPH PATER

began at this early time, perhaps as a result of his knowledge of Watteau's hand-to-mouth existence, and continued in spite of subsequent change of fortune.³ Working in the manner of his master, the young Pater was gradually "discovered" by the Parisian amateurs and from time to time received remunerative commissions. The few lessons which Watteau gave him at Nogent just before his death in 1721 could only have revived the younger man's appreciation of his master and made his influence unforgettable. After Watteau's death Pater completed the unfinished pictures in the great painter's studio and succeeded to part of the clientele which had, in the last years, eagerly competed for Watteau's work.

Pater was a slave to his profession, working without relaxation and permitting himself neither the pleasure of society nor the stimulation of healthy exercise, and as a result his work suffered from the absence of fresh sources of inspiration. In his early period he labored diligently and made preparatory drawings, but later, in his haste to make money, he turned himself into a one-man factory. His range was limited, and he appears to have shuffled and reshuffled his few stock figures to give his numerous paintings a specious variety.

Worn out by unrelenting work, Pater died almost unnoticed in Paris on July 25, 1736. The accounts of his death are laconic. At the meeting of the Académie royale, of which he was an uninterested member, only the words ". . . il étoit peintre de fêtes galantes et avoit quarante ans."⁴ followed the simple announcement of his death. The *Mercur de France* contented itself with the brief statement: ". . . Pater, . . . Compatriote et Eleve de l'illustre Antoine Watteau, dans la maniere duquel il s'étoit fait une réputation, mourut à Paris . . . Il étoit estimable, sur tout par son coloris."⁵

The Museum's canvas, which is clearly signed at the lower left-hand corner, *Pater F.*, may with reasonable assurance be dated in 1734, for its pendant, the *Concert champêtre*, also formerly in the Morgan collec-

³ *Ibid.*, p. 195.

⁴ A. de Montaignon (ed.), *Procès-verbaux de l'Académie royale de peinture et de sculpture* . . . (Paris, 1883), vol. v, p. 180.

⁵ Aug., 1736, pp. 1865 f.

tion and now owned by Baron Thyssen-Bornemisza of Lugano, bears this date.

The composition is one which Pater frequently employed. A dense mass of foliage occupies the right half of the picture; towards the left a vista opens up across a field to a village and a distant mountain, and on the extreme left a single tree gives a vertical accent which balances the composition. Against this sylvan background, with its Watteauesque sculpture of putti and dolphin, are groups of elegant ladies and gentlemen languidly engaged in passing the hours with sweet music and gentle conversation. The man on the extreme left is obviously derived from the similar figure in Watteau's *Récréation italienne* in Sanssouci Palace, Potsdam; a clearer illustration of Pater's dependence on Watteau could not be desired.⁶

Among Pater's numerous fêtes champêtres are four which are particularly close to the Museum's example. One is in Buckingham Palace; another, entitled *Amour et badinage*, is in the collection of Edward J. Berwind of New York; a third, until recently, was in the New Palace at Potsdam; and a fourth was formerly in the Henry Say collection.

When all is said and done the most attractive aspect of Pater's art is his color. Here we have shimmering gray and pink contrasted in the figure of the central lady; blue, yellow, and neutralized pink in a beautiful variegated skirt worn by the lady playing the hurdy-gurdy; and accents of red, deep blue, brown, and green given by the costumes of the other figures. The setting is beautifully painted; indeed Pater, although less gifted than his master as a figure painter, not infrequently surpassed him in the treatment of the landscape backgrounds. These he painted with light, feathery strokes and a fine feeling for atmospheric perspective. Pater was always an expert technician and was never guilty of careless or slovenly workmanship. The excellence of his finish is illustrated by this example, in which the surface of the paint is almost enamel-like in its fineness and smoothness.

⁶ Cf. E. Dacier and A. Vuallart, *Jean de Jullienne et les graveurs de Watteau* . . . (Paris, 1929), p. 164.

Our picture, then, falling almost at the end of the artist's short career, is one of the most successful of Pater's later efforts; like most of his works, it is influenced by other arts of the time, notably the art of the theater. The little scene, with its eleven actors and actresses, might be one from the Italian comedy or the opera ballet; and it expresses the gracious abandon of the French eighteenth century reflected in contemporary literature in such lines as these from Duché and Desmarest's *Les Fêtes galantes*:

Cédons à la tendresse,
Suivons le Dieu des Armours,
Le temps de la jeunesse,
Ne doit pas durer toujours;
Est-ce avoir de la sagesse
Que de perdre ses beaux jours?⁷

It is interesting to observe that Pater was dismissed with scant praise by contemporary critics like Mariette, who wrote: "... Pater est aujourd'hui presque oublié, et c'est ce qui arrivera à tous ceux qui, comme lui, seront des imitateurs serviles de la manière de leur maître. Le défaut de celui-ci étoit de ne pas sçavoir mettre une figure ensemble et d'avoir un pinceau pesant."⁸ But in spite of such indifference the taste for his works has been constant since the eighteenth century and shows no signs of diminishing. H. W. WILLIAMS, JR.

A TERRACOTTA ANTEFIX

A handsome archaic antefix—one of the finest in existence—is shown this month in the Room of Recent Accessions.¹ It is in the form of a female head and served as the end cover-tile along the side of the roof of a temple. Originally a whole row of such heads, gaily colored, stood silhouetted against the sky.

The material is coarse red terracotta (a mixture of plastic clay, sand, and grog)

⁷ J. F. Duché de Vancy, *Recueil général des opéra...* (Paris, 1703), vol. vi, p. 278.

⁸ P. de Chennevières and A. de Montaiglon (ed.), *Abécédario de P. J. Mariette et autres notes...* (Paris, 1857-1858), vol. iv, p. 90.

¹ Acc. no. 37.11.5. Samuel D. Lee Fund. Total h. 16½ in. (41.9 cm.); h. of face 5⅝ in. (13.7 cm.), from point where two center curls meet. The only missing parts are portions of the scalloped frame and the tip of the nose; there are no restorations.

engobed with a reddish slip² on which a white slip was first applied to face, hair, and scroll ornament, and then wiped off on cheek and lips, allowing the red to show through; yellow slip was added on earrings and pendent bands. Black pigment was presumably used for details of eyes and perhaps for corkscrew curls round the forehead; as it was a pigment and not a slip no trace remains. The head was made in a mold and then attached in leather-hard condition to the arched tile, part of which is preserved at the back (as well as a bit of the strengthening piece which joined the tile to the upper part of the antefix).³

The style of the head is late archaic of about 500 B.C. It has the piquant charm and highly decorative character of works of that period. Among the extant antefixes the closest parallel is the example from Veii⁴—which probably came from the same temple as the famous Apollo group in the Villa Giulia Museum. It has the same scalloped, shell-like frame as ours, the same scroll ornament, a similar diadem, similar disk earrings. The two faces are remarkably alike with their heavy-lidded, slanting eyes and protruding eyeballs, the strongly curving mouth with cleft lower lip, the oval shape, the prominent chin—features which occur also in the Apollo and the Hermes of the Veii group.

Though there are sufficient variations between the Veii antefix and ours⁵ to ex-

² The sand and grog (fired clay) were added to the clay mass to provide porosity, diminish shrinkage, and avoid distortion and cracking. The principal purpose of the engobe—a coating of liquid clay, applied probably by dipping—was of course to give the surface a better finish.

³ The technique of these antefixes is well described by H. Koch, *Dachterrakotten aus Campanien* (Berlin, 1912), pp. 11 ff.; but I should like to offer one correction. His theory that there were two firings—one before, another after the application of the engobe—seems to me unlikely. The engobe would be much more easily and safely applied to the clay in leather-hard condition. If applied after firing we should expect extensive flaking and crazing. Maude Robinson bears me out in this finding.

⁴ G. Q. Giglioli, *Notizie degli scavi di antichità*, 1910, p. 27, fig. 10; *ibid.*, 1922, pp. 206 ff.; E. D. Van Buren, *Figurative Terra-cotta Reliefs in Etruria and Latium* (London, 1921), p. 18, pl. XII, fig. 1.

⁵ Note particularly the addition of the edging

clude the possibility of their coming from the same temple, the strong resemblances in type and style would seem to point to an Etruscan origin for our head also. An alternative provenance would be South Italy or Sicily, where terracotta revetments were likewise popular.⁶

As the Veii antefix was found with satyrs' heads it has been identified as a maenad; and that is the probable subject also of our

to our small group of Italian architectural terracottas, being greatly superior to the antefixes from Cervetri and other sites, which the Museum has owned for some time.⁷ And it supplies us with an Italian version of the archaic Greek Maiden type. The close approximation shows once again how potent was Greek influence in Italy in the late archaic period.

GISELA M. A. RICHTER.



TERRACOTTA ANTEFIX, ABOUT 500 B.C.

piece. Maenads and satyrs were favorite subjects for the revetments of Etruscan temples.

We have here, therefore, an exceptionally fine antefix in excellent preservation of about the same period as our Etruscan terracotta warriors. It is a substantial addition

round the scroll in the Veii example and the differences in the rendering of the hair and in the way the strengthening pieces are attached at the back—ours forming a convex curve, the Veii one a concave curve. Moreover, our example is smaller than the Veii one, for the latter has a total height of about 45 cm. (G. Q. Giglioli, *Antike Denkmäler*, vol. III, p. 65).

⁶ Cf. E. D. Van Buren, *Archaic Fictile Revetments in Sicily and Magna Graecia* (London, 1923), pp. 137 ff.; H. Koch, *op. cit.*, pp. 23 ff. But the types there illustrated are markedly different from our example.

A PERSIAN INCENSE BURNER OF THE TWELFTH CENTURY

The Museum possesses a large and comprehensive collection of Near Eastern metalwork, being particularly rich in bronze and brass objects inlaid with silver. To this collection an important bronze incense burner in the shape of a lion has recently been added.¹ There are several varieties of Islamic incense burners, among them a group of bronzes cast in the shape of birds and animals. Of the few examples of this type known, the finest and largest is the lion in the Hermitage in Leningrad, which, to-

⁷ In Gallery K 7, Case 10.

¹ Acc. no. 37.47. Rogers Fund. Shown this month in the Room of Recent Accessions.

gether with the incense burner just purchased by this Museum, was shown in the exhibition of Persian art held in London in 1931.

Our incense burner represents a standing lion (one leg is missing) decorated with engraved and openwork ornament typical of Persian metalwork of the twelfth century. The lion is stylized in a manner character-

framed by a continuous interlacing of double bands. The rest of the decoration on the body consists of openwork interlacings confined to a large compartment at the back of the neck, a collar, and round medallions on the shoulders and thighs. The openwork interlacings are also formed of double bands, describing various patterns. The collar consists of a single, continuous interlacing; in



BRONZE INCENSE BURNER
PERSIAN, XII CENTURY

istic of the Seljuk period, when natural forms were entirely subordinated to decorative conventions. This tendency is particularly evident in the rendering of the head, the essential features of which are treated as ornament.

The almond-shaped eyes are transformed into the semifloral motives so often seen in Persian metalwork of the twelfth and thirteenth centuries, and the nose and ears—the latter ending in engraved palmettes—form a decorative device. The lion's whiskers are defined by series of engraved lines. The rectangular opening on the chest, through which the balsam incense was placed, is

the compartment at the back of the neck there is a series of interlocked ovals, a motive often seen in Persian metalwork and ceramics of the eleventh and twelfth centuries; and the interlaced bands of the medallions form concentric designs. Based to a great extent on East Christian prototypes, patterns consisting of interlaced bands were employed in Islamic ornament from the time of the Umayyads; and except for the arabesque were the most popular in Near Eastern art. Openwork decoration was frequently used on metalwork of the Seljuk period, especially candlesticks and incense burners—in the latter objects serving the

functional purpose of allowing the fumes to escape.

On stylistic grounds our new incense burner may be assigned to the twelfth century and attributed to western Persia, possibly Hamadan, where a great many fine bronzes decorated with engraving or silver and copper inlay have been found.

M. S. DIMAND.

AMERICAN WINDOW HANGINGS

More completely than any other contemporary American Thomas Jefferson personified the cultural achievements of his day. Under his influence the ideal of classicism, embodied most patently in the architectural revivals of the period, achieved a mature development and won an early popularity in America. In his own home Jefferson set an example that gave expression to the ruling taste at its best. To the development of Monticello—and hardly less to the character of its appointments than to the perfection of its architectural plan—he gave constant devotion throughout his life.

One evidence of this abiding enthusiasm that is of immediate interest appears in a rough sketch of a window treatment which he designed for Monticello (fig. 1).¹ It shows a straight, fringed valance, in the restrained fashion of the day, overlaid with a series of lightly draped festoons, and dependent side curtains of sill length drawn back at midpoint. An arrangement which Jefferson deemed suitable to the studied classicism of his home is exceptionally high authority, and, with the sketch as a model, window hangings have recently been installed in the Charles Allen Munn Room (Gallery M 2) of The American Wing (fig. 2). Red-figured *toile de Jouy* has been used, with a valance of plain linen to emphasize the natural curves of the overlay. Where details of the sketch seemed uncertain—as in the precise nature of the festoons and the puffs from which they are suspended—analogous

features in contemporary designs by Hepplewhite served as guide.

Two panels of the fabric are a timely gift from the J. Walter Thompson Company.² The pattern, printed after allegorical designs by J. B. Huet depicting *Les Quatres Parties du monde*, is one of three produced at Jouy that include American subjects—a pattern, it is interesting to note, that appeared during Jefferson's stay in France.



FIG. 1. SKETCH FOR WINDOW DRAPERIES BY THOMAS JEFFERSON

Identical material and contemporary fringe have been added from the Museum's collection, as well as the six tassels which accent the valances and curtain tails.

It has been reasonably well established that the arrangement which we have followed was carried out in another material, probably dimity, at Monticello. The use of *toile*, however, is decidedly appropriate. Upon his arrival in France in 1784 Jefferson lost little time in purchasing a liberal quantity of "*toile de Jouy*, red," for the furnishing of his Paris residence. It appears among other fabrics in his long inventory of goods shipped to America in 1790, and it was undoubtedly included among the eleven pairs

¹ The original is in the collection of Thomas Jefferson Coolidge, Jr., in the Massachusetts Historical Society and is reproduced by their courtesy. It was first published by Marie Goebel Kimball.

² Acc. nos. 36.89.1, 2.

of foreign window curtains at Monticello which Jefferson listed as part of his taxable property in 1815.

Printed fabrics were long popular in America. As early as 1758 Benjamin Franklin wrote to his wife, from London, of the

and references to "chintz" draperies in several important rooms of the first White House may well indicate such materials. In his *Guide* Hepplewhite recommends printed cottons as "very suitable." "The elegance and variety of patterns," he says, "afford



FIG. 2. WINDOW HANGINGS DRAPED
AFTER A DESIGN BY THOMAS JEFFERSON

new invention of "cotton, printed curiously from Copper plates," generous samples of which he sent to Philadelphia for use as bed and window curtains. During the 1760's numerous advertisements in colonial newspapers testified America's quick response to the fashion for "red, blue, and purple Copper plate furniture calicoes." They are listed among the contents of Thomas Hancock's splendid house on Beacon Hill in Boston,

as much scope for taste, elegance, and simplicity as the most capricious fancy can wish."

In composing his design Huet obviously had in mind traditional interpretations of the same theme that had issued from the looms at the Gobelins factory, at Brussels, Florence, and elsewhere during the seventeenth and eighteenth centuries. The relatively fixed motives which had become es-

tablished as an allegorical representation of the New World were essentially South or Central American in type, with a heritage dating from the early engravings of the Americas. Tropical flora, the alligator of southern swamps, a female Indian with

plumed coiffure and bow and arrow, all reappear in the Huet version. It is a notable fabric, typical of the fine products made at Jouy under Huet's artistic guidance, and a worthy medium for Jefferson's design.

MARSHALL DAVIDSON.

NOTES

MEMBERSHIP. At a meeting of the Board of Trustees held May 17, 1937, Miss Marion Glaenger was elected a FELLOW IN PERPETUITY in succession to Richard Butler Glaenger, and ANNUAL MEMBERS were elected to the number of thirty-nine.

CHANGES IN ADDRESS. In order to facilitate the prompt delivery of mail, it is earnestly requested that the Secretary be notified of changes in address during the summer months and also of the number of months the changes will be in effect.

AN EXHIBITION OF FINE AND APPLIED ART. Beginning June 15 and continuing through June 30, there will be an exhibition in Classroom K of the work of students in the art classes of the W.P.A. Adult Education Program of the New York City Board of Education.

COLOR PRINTS OF PAINTINGS BY RENAISSANCE. An exhibition of color prints and photographs of paintings by Renoir will be on view in the Photograph Division of the Library during June and July. The names of firms or dealers from whom reproductions may be purchased will be supplied.

The Museum color prints and photographs are on sale at the Information Desk.

THE SUMMER SCHEDULE. During the summer, from June 19 to September 11, the offices, the Print Room, and the Textile Study Room will be closed on Saturdays. As announced in the May issue of the BULLETIN, the Library will be closed Sundays during the summer, May 30 through September 5. The Information Desk is open daily until 4:45 p.m. through the year.

THE STAFF. At the annual meeting of The American Association of Museums, held in New Orleans in May, Herbert E. Winlock, Director of the Museum, was re-elected president of the organization, and Henry W. Kent, Secretary of the Board of Trustees, was re-elected vice-president for art. At the annual meeting of The American Federation of Arts, held in Washington in the same month, Richard F. Bach, the Museum's Director of Industrial Relations, was elected secretary of the Federation.

THE IRANIAN EXPEDITION. The members of the Iranian (Persian) Expedition of the Museum—Joseph M. Upton, Walter Hauser, and Charles K. Wilkinson—left New York on April 21 to arrive in Nishapur about the middle of May. This season they will continue to excavate early Islamic sites there which are little known to the general public or even to students. During the last two seasons the expedition has been very successful, and important material has been obtained.

GIFTS TO THE LIBRARY. The Library has received from John M. Schiff a gift consisting of four volumes by Seymour de Ricci on the late Mortimer L. Schiff's collection of bookbindings. Three of the volumes, *French Signed Bindings in the Mortimer L. Schiff Collection* (New York, 1935), are illustrated by 336 plates, reproducing the work of 120 French binders. The fourth volume, *British and Miscellaneous Signed Bindings in the Collection of Mortimer L. Schiff* (New York, 1935), contains 77 plates, showing the work of 51 binders.

From the Hallwyl Museum, Stockholm, we have received seven volumes in contin-

uation of the *Descriptive Catalogue of the Hallwyl Collection*, the many previous volumes of which have come from time to time as the gift of the late Countess Wilhelmina von Hallwyl. Those just received describe the costumes, the accessories for lighting and firing, and the archaeological finds of pottery, weapons, etc., from excavations around the castle of Hallwyl in the canton of Aargau, Switzerland. W. C.

THE RENOIR CATALOGUE.¹ After a season in which Surrealism may be said to have taken the center of the stage, the immediate beauty of Impressionism—especially of so great a master as Renoir—makes a strong appeal. For the color and the joyousness of Renoir's work, the reader of the BULLETIN is referred to Gallery D 6; for a careful and complete record of this, the first large showing of Renoir in an American museum, the reader is referred to the handbook of the exhibition. Here will be found illustrations of all the sixty-two paintings in the exhibition, each accompanied by a note; an essay on Renoir's development as a painter by Harry B. Wehle, Curator of the Department of Paintings; and a list of lenders.

AN EGYPTIAN SCRIBE'S PALETTE. The Museum has recently acquired an alabaster writing palette of an important Memphite official of the late Eighteenth Dynasty.² A funerary model, the stone slab reproduces on its front surface the salient features of the real palettes, which are usually of wood: the slot at the center with the tops of the reed pens in position in it and, above this, the two circular inkwells. Down each side of the face runs an offering formula naming the god Osiris as the benefactor of the deceased owner, "the King's Scribe and Chief Steward in Memphis, Amen-hotpe" (elsewhere also called Huy), a person already

known to us from a dozen monuments scattered throughout the museums of Europe.

The palette came originally from Amen-hotpe's tomb in the Eighteenth Dynasty



SCRIBE'S PALETTE
OF THE CHIEF STEWARD
AMEN-HOTPE

¹ *Renoir: a Special Exhibition of His Paintings (The Metropolitan Museum of Art)* (New York, 1937). 8vo. [xi], 86 pp., 67 ill. Bound in paper. Price \$1.00.

² Acc. no. 37.2.1. Rogers Fund. L. 44.6 cm. *Catalogue of Egyptian Antiquities* (Christie, Manson & Woods; London, March 2, 1937), no. 47. The palette will be published and its owner discussed in a forthcoming number of *The Journal of Egyptian Archaeology*.

cemetery at Sakḳāreh. It was found there over a century ago, at the time when Nizoli and D'Anastasy were forming the great collections of antiquities which subsequently became the property of the Museo archeologico at Florence and the Rijksmuseum at Leiden.

It is in these two museums that the majority of our Chief Steward's extant monuments now repose: the inscribed capstone from the pyramidal superstructure of his tomb and his quartzite canopic chest in Leiden, a limestone stela, another alabaster palette, five alabaster vases, and a cubit rod in Florence. His quartzite statue in the Ashmolean Museum at Oxford and his black granite statue in the British Museum are the fruits of excavations conducted at Memphis and Abydos by Sir Flinders Petrie. A quartzite stela in the Cairo Museum, showing Amen-hotpe and his wife in the act of adoring various divinities, was found by Quibell in the ancient Coptic monastery of Apa Jeremias at Sakkeh, where for many years it had served as a doorsill.

W. C. H.

CONTEMPORARY AMERICAN PAINTINGS. Twelve paintings by contemporary American artists have recently been purchased from the George A. Hearn and Arthur Hopcock Hearn Funds. The following have been placed on exhibition in Gallery B 14: *Woman with a Letter* by George Biddle, *Along the Bayou* by Henry A. Botkin, *Girl and Still Life* by Robert Brackman, *The Green Car* by William J. Glackens, *The Hunt* by William Gropper, *Black Boy* by Alexander James, *Threshing* by Joe Jones, *Cuban Nude* by Bernard Karfiol, *The Farm* by Sidney Laufman, *Wings of the Morning* by Henry E. Mattson, and *Janitor's Holiday* by Paul S. Sample. The *Portrait of John La Farge* by Augustus Vincent Tack has been hung in Gallery B 13.

TWO EXAMPLES OF CALLIGRAPHY. Further additions have been made to the Museum collection, in the field of Islamic calligraphy, by the purchase of two leaves, both of parchment, from early copies of the Koran.¹ They will be on view in the Room of Recent Accessions this month.

The smaller one is our earliest Persian example of Kufic script, and may be assigned to the tenth century. The text is in brown-black, in slightly rounded, slender characters, with vowel markings in the form of

¹ Acc. nos. 37.30 and 21, in the order described. Rogers Fund.

red dots. Later, vowels were marked by strokes, a method still in use. Other diacritical points on this leaf are in bright blue, green, and yellow. The beautiful chapter heading is a band of geometric patterns, terminating in a decorative palmette in the margin and painted in gold, brown, blue, green, and red. The tip of the palmette was unfortunately cut off at some time when the leaf was trimmed.

The second leaf is a fine example of Moroccan calligraphy of about the twelfth century. The writing, in the so-called Maghribi script typical of North Africa, is gilded and outlined in black. The markings are in greenish blue and deep red. At the end of each verse is a gilded circle enclosing the Arabic word for "verse" on a blue ground.

H. McA.

REMBRANDT'S THE BLINDNESS OF TOBIT. The Museum has recently acquired an impression of Rembrandt's larger etching of *The Blindness of Tobit* (B.42),¹ which is reproduced on the front cover of this BULLETIN.

Rembrandt the canny stage designer and expert stage electrician frequently produced elaborate and striking theatrical effects, and Rembrandt the skilled producer not infrequently marshaled large groups and tumultuous action behind his footlights. Also, on occasion, Rembrandt the great technical master magician took unalloyed pleasure in pulling etching rabbits out of etching hats, and his audience still gives the same quick gasp of astonishment and delight at his easy sleight of hand. But there was still another Rembrandt, a moody, introspective dramatist, who knew and understood the secret places of the heart, with their ecstasies and hurt and lingering pain. And these he told about so simply and directly that in their utter nakedness his lines must be compared to those of the Book from which he drew his inspiration. His etched drawing of *Tobit blind* is one of the greater masterpieces of this final and greatest Rembrandt.

W. M. I., JR.

¹ Acc. no. 37.3.13. Dick Fund. Shown this month in the Room of Recent Accessions.

EARLY AMERICAN BLOWN GLASS. A blown-glass cup of exceptional interest has recently been purchased for The American Wing.¹ Both in its workmanship and in the character of its design the piece ranks among the finest known examples of early Midwestern glass. Blown of clear amber metal, with everted rim, boldly flaring bowl, and contracted base, the shape is a forceful expression of regional style. The softly graduated design of crossed moldings, giving way to simple vertical ribs at the base,

source is inevitable. The excellent craftsmanship that developed there has rarely been more obviously illustrated than in our present purchase.

A small pitcher of rich green glass and a vase of greenish brown glass have also been acquired for exhibit in The American Wing.² The pitcher, one of the relatively few documented examples of American glass, was blown by Morris Holmes at the Congressville Factory, Saratoga, New York. Holmes had served an apprenticeship at an earlier



AMERICAN BLOWN GLASS, XIX CENTURY

is formed by the expansion of a pattern impressed on the original molten gathering. The technique, which lends a sensible vigor to the surface of the glass, was one commonly practiced at Midwestern glasshouses.

During the first half of the nineteenth century numerous factories flourished in the area including Pittsburgh and eastern Ohio, and it is often impossible to identify the products of each. Following the establishment of its first glasshouse in 1815, Zanesville, Ohio, became an important center of the glass industry. Here a pattern mold of twenty-four ribs, corresponding to the number of moldings in the design of our piece, was used. As the cup was found in Zanesville and is of a color associated with Zanesville products, an attribution to this

¹ Acc. no. 37.58, H. 3 $\frac{3}{4}$ in. Sylmaris Fund.

glasshouse situated on the slope of a neighboring mountain, and when a new management moved the enterprise to Congressville, about 1855, he continued his work there until production ceased. The commercial activity of both factories was largely devoted to bottling the water from the neighboring springs.

Our pitcher is, rather, an offhand example fashioned by the maker for his own use after the day's melt of commodity glass had been completed. Of compact, sturdy shape and thick section, it is typical of much early glass blown in this country and embodies the unstudied grace which capable workmanship expressed in the most utilitarian forms.

² Acc. nos. 37.24 and 37.46.3, Rogers Fund, H. 4 $\frac{3}{8}$ in. and 7 $\frac{7}{8}$ in. respectively.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

The vase is of less certain origin. Its long, gently tapered column rises from a globular base and terminates in an everted, molded rim. The proportions of the piece are uncommonly well balanced, and although the design is unique, the generous contours and crimped foot recall forms of the South Jersey type—so called in deference to the lasting influence of the early glasshouses in that region. Here again an artisan has found in a substantial, useful form, a direct personal expression of his craft's traditions.

As a group these three pieces³ display the variety of decorative color and integral design that are notable characteristics of early American glass. Individually each adds new distinction and importance to the Museum's collection.

M. B. D.

³ Shown this month in the Room of Recent Accessions.

LIST OF ACCESSIONS AND LOANS, APRIL 1 TO MAY 1, 1937.

EGYPTIAN

Alabaster, *Purchase* (1).

GREEK AND ROMAN

Scarab, *Purchase* (1).

NEAR EASTERN

Glass, Syrian, *Purchase* (1).

Sculpture, Persian, *Purchase* (1).

Textiles, Alexandrian, *Purchases* (2).

Woodwork and Furniture, Egypto-Arabic, *Gift of Walter Hauser* (1).

FAR EASTERN

Ceramics, Japanese, *Gift of Howard Mansfield* (1).

RENAISSANCE AND MODERN

Costume, Irish, *Gift of Mrs. Mary Ann Blumenthal* (1).

Medal, Uruguayan, *Gift of Museo nacionales de bellas artes, história natural e história del Uruguay* (1).

Textiles, English, *Gift of the late Mrs. H. H. Shearson through Mrs. C. E. Adams* (2).

AMERICAN WING

Glass, *Purchase* (1).

Woodwork and Furniture, *Gift of Mr. and Mrs. Luke Vincent Lockwood* (1).

PAINTINGS

Miniatures, American, *Purchases* (4).

Paintings, American, *Purchases* (3).

PRINTS

Gifts of Carola Spaeth Hauschka (1), *Kunstgewerbemuseum, Grassimuseum, Leipzig* (1), *Mrs. Bella C. Landauer* (35), *Mrs. Ulysses S. Grant, 3d, Edward W. Root, and Elihu Root, Jr.* (78), *John Sise* (3), *Hermann W. Williams, Jr.* (1).

ARMS AND ARMOR

German, *Gift of Gustave Diddierich* (2).

INDUSTRIAL RELATIONS

Textiles, *Gift of Sidney Blumenthal* (1).

THE LIBRARY

Books, *Gifts of the Archaeological Survey of India* (3), *Armand Gobiet* (1), *M. Knoedler & Company* (3), *Mensing & Fils* (1), *William Francklyn Paris* (1), *John D. Rockefeller, Jr.* (5), *Hubert M. Schott* (10), *Miss Anna Murray Vail* (1), *Wildenstein & Company, Inc.* (2), *Yamanaka & Company* (6).

Photographs, *Gifts of the National Museum of Antiquities of Scotland* (5), *The Hon. and Mrs. Robert Woods Bliss* (1).

Extension Division: Lantern Slides, *Gift of Mrs. Luke Vincent Lockwood* (109).

EXHIBITIONS

IN THE MUSEUM		
Continued	Loan Exhibition of Paintings by Renoir	Gallery D 5
Continued	Prints by Renoir and His Contemporaries	Galleries K 37-40
Through July 4	Chinese and Malayan Arms and Armor (George C. Stone Bequest)	Gallery E 15
Through June 30	Work of Students in Art Classes of the W.P.A. Adult Education Program of the New York City Board of Education	Classroom K
Continued	Egyptian Acquisitions, 1935-1936	Third Egyptian Room
CIRCULATING		
Continued	Ancient Greece and Rome	College of the City of New York, 139th Street and Convent Avenue
Continued	Art of China	Bronx Union Branch, Y. M. C. A., East 161st Street and Washington Avenue

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART
Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING, Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue buses one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

BRANCH BUILDING, The Cloisters, *Closed in its present location*. The collections will be on view again when they have been installed in the new building being erected for them in Fort Tryon Park. Notice will be given of the opening of the new Cloisters.

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FELLOWS FOR LIFE, who contribute . . .	1,000
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FELLOWSHIP MEMBERS, who pay annually . . .	100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free and admission to lectures specially arranged for Members.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays.

Children under seven must be accompanied by an adult.

HOURS OF OPENING

GALLERIES:	
Weekdays	10 a.m. to 5 p.m.
Sundays	1 p.m. to 6 p.m.
Holidays, except Christmas	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.

The American Wing closes at dusk in winter.

CAFETERIA: Weekdays and holidays, except Christmas 12 m. to 4:45 p.m.

LIBRARY: Gallery hours, except legal holidays and Sundays through September 5.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and holidays.

PRINT ROOM and TEXTILE STUDY ROOM: 10 a.m. to 4:45 p.m., except Saturday afternoons, Sundays, and holidays.

INFORMATION AND SALES DESK

Located at the 82d Street entrance to the Museum. Open daily until 4 45 p.m.

Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum publications—handbooks, colorprints, photographs, and postcards—are sold here. See special leaflets.

LECTURES AND GALLERY TALKS

From June through September free gallery talks will be given on Tuesdays, Wednesdays, and Thursdays at 4 p.m.

INSTRUCTORS

Members of the staff detailed to give guidance in seeing the collections. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

CAFETERIA

In the basement of the building. Luncheon and afternoon tea served daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONE

The Museum number is Rhinelander 4-7690.